

# The Musical World

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- \* \* \* All advertisements for the current week's issue should be lodged with the Printer not later than noon Thursday.
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## The Musical World.

LONDON, SATURDAY, DECEMBER 28, 1889.

## FACTS AND COMMENTS.

The death of Robert Browning has of course justified the exhumation of the old old disputes as to the objects of art and as to whether a work of art is worthy in proportion to the dignity of its conception or to the felicity with which the conception is expressed. It is satisfactory, to ourselves at least, to note that in most of the saner reviews of the poet's career which have been written the relative importance of matter and manner has been viewed with just discretion, for while the undeniable harshness and complexities of Browning's style have been pointed out they have not been magnified to such dimensions as to hide the great qualities which inform his most vital work. This is a welcome sign that there is a rapidly increasing class of thinkers who prefer a great truth

even though expressed with difficulty, to a lower truth, expressed with ease and grace. It might, in this connection, be shown that Wagner has done much to bring about a wider acceptance of this view, and it is at least supposable that the class of musical amateurs who cry out for sugary tunes in their operas in preference to the great phrases of Wagner, surcharged with meaning, is closely akin to that class which in poetry demands the melodious expression of nothing in particular. One thing is certain—we shall never arrive at a solution of the problem until we are all agreed upon an accurate definition of such common words as "beauty," "form," and "expression." Thus, a contemporary has observed, *à propos* of Browning, that "the capacity of beauty inherent in words, whose revelation is the be-all and end-all of the art of poetry, was of scant importance in his sight," and that "he was so passionately addicted to ideas as to be incapable of recognising—at all events of recognising as constantly and severely as the artist must—that in art a man exists in proportion not as his brain is active and his fancies numerous, but as his gift of expression is complete." It could have been wished, for the sake of this writer, that his own gift of expression had been more complete, since these oracular sentences are themselves decidedly ambiguous. But—as far as conjecture may be hazarded—he appears to have committed himself to the proposition that mere verbal grace or sonority is the sole end of poetry. Surely this most ancient theory must blinkingly protest at being dragged into daylight once more! The best that can be said is that the writer, with an incredible slovenliness of thought, seems to use the phrase "the gift of expression" as synonymous with "the revelation of the capacity of beauty inherent in words." It is certainly most charitable to assume that even his "lov'd words" contain some larger meaning than he knew; for it is a little late in the day to assert that formal beauty is the sole end of art, since to accept such a theory is to exclude from art the humorous, the grotesque, and the terrible, to none of which can the epithet "beautiful," in the narrow meaning here claimed for it, be justly applied.

\* \* \*

Difficult as it admittedly is for a student of social or æsthetic problems to obtain a just conception of the various processes of contemporary life, there is one sphere of art in which, at the present time, the influence of environment upon artistic growth may be conveniently studied. The increase of musical enthusiasm has been accompanied by a multiplication throughout the country of choral and orchestral societies, of various dimensions and capabilities, but, with a few exceptions, not reaching any very high level of executive ability. The existence of these societies has created a demand for works suited to their resources, and we find accordingly that of the making of cantatas of the simpler kind there is no end. It may safely be assumed that similar effects will soon be exhibited in the department of purely orchestral works. Here then arises the question of how far the demand created, and the correlative supply, may affect the formation of a national style in music.

\* \* \*

The tone of thought prevalent to-day scarcely favours simplicity or directness of musical expression, and even the most thoroughly "English" phases of emotional and intellectual life cannot any longer be held to find adequate expression in the unsophisticated musical phraseology which delighted our forefathers, and which now passes current amongst those who know little of the history of musical style as indigenous to our soil. The simplicity, therefore, which is encouraged by the development of these societies is not a growth from within, but the consequence of an impulse from without. The result of such outward influences "making for"

simplicity, upon inner impulses so highly complex as are those of our present life, may perhaps—who knows!—be the evolution of that long expected phenomenon—a National Style.

\*\*\*

Epitaphs and funeral eulogies are proverbially mendacious; but if an instance recorded in that interesting book, "Life among the Insular Greeks," be authentic, one worthy merchant who had left the land beloved of Byron to settle as a merchant in Marseilles, recently discovered a method by which his earthly virtues—such as they were—could be posthumously celebrated. The inhabitants of the Archipelago have, it is well known, a custom of honouring their deceased friends by music performed by hired mourners. The gentleman in question, feeling the approach of death, demanded a promise from his wife that, no mourners being procurable in the foreign land, she herself should chant his praises. She objected that, far away from her own people, she knew not what to say or do. Said the dying merchant: "Go and fetch my ledger, in which you will find all that I have earned—sing that!"

\*\*\*

A movement is on foot for the restoration of Charles Avison's tombstone in the churchyard of St. Andrew's, Newcastle-on-Tyne. It is hardly necessary to remind our readers that Avison was organist of the Church of St. Nicholas in the northern city, and played no unimportant part in the foundation of the Early English School of Music. "Sound the loud timbrel" is perhaps the only composition from his pen which still survives; but his memory has within the last few years been to some extent re-habilitated by the poem in Robert Browning's volume of "Parleyings." At least he is worthy of remembrance, and the fund which has been opened should be subscribed to willingly. Subscriptions will be received by the Treasurer, at the Bank; by Mr. Lyall, at the Literary and Philosophical Society; and at the offices of the "Newcastle Chronicle," "Daily Journal," and "Daily Leader."

\*\*\*

With reference to a notice which appeared in an issue of the 14th, of a Trinity College Students' concert, we have to express our regret to Miss Bowley, who was therein criticised for her imperfect pronunciation in some English songs. As a matter of fact Miss Bowley sang no English songs at all, and we offer our sincere apology for our critic's error, which arose from the confusion of two names, almost inevitable in the pressure of work occasioned by the multitude of concerts.

\*\*\*

An interesting ceremony took place at Madame Tussaud's famous establishment in Baker-street on the evening of Saturday last, when the new smoking and reading-room was added, and a "private view" was held of various new additions to the waxen celebrities. To journalists the most interesting of these effigies is that of Mr. George Augustus Sala, who is represented at a writing-table—of course, cigar in hand. The likeness is strikingly accurate, but not more so than that, worthy a pilgrimage to all musicians, of the Abbé Liszt, which is a marvel of fidelity.

\*\*\*

Miss Herbert has been engaged by the Carl Rosa Light Opera Company to play the part of Paul Jones at the Prince of Wales' Theatre, in the place of Miss Agnes Huntington, who will take a much-needed rest during the rehearsals of the new opera, "Marjorie." On the production of this work Mr. Hayden Coffin will join the cast, his place in the "Red Hussar" being taken by Mr. Alec Marsh.

Mr. Lloyd Edwards proposes to open a School of Music at Agatha House, Poplar, in January next. The inaugural meeting will shortly be held in the Poplar Town Hall, and the present list of patrons includes the names of Sir Edmund Hay Currie, Mr Sydney Buxton, Dr. Coward, and Mr. F. H. Cowen.

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We regret to announce the death on Tuesday of Dr. Charles Mackay, the author of "Cheer boys, cheer," and many other popular songs, which, thirty years ago, were quite a power in the land.

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At the conclusion of the last Saturday Concert at the Crystal Palace Mr. Eyre included in the programme of his organ recital a new suite in F major by Arnold Dolmetsch. The work, which is in four movements, proved to be very melodious and pleasing, and effectively laid out for the instrument.

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The "Musical Herald" for January will contain a portrait of Mr. W. T. Best, the eminent organist, with a full account of his work. The approaching visit of Mr. Best to New South Wales will lend interest to this article.

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At the funeral of Robert Browning next week, a special anthem will be sung, the composition of Dr. Bridge, the organist of Westminster Abbey. The anthem is entitled "He giveth His beloved sleep," and its words are taken from Mrs. Browning's beautiful poem, "The Sleep."

#### THOMAS ASHE.

One of the truest of modern poets, though of late years one of the least known, died on Wednesday, the 18th inst., in London. Only fifty-three, he had yet been for years a broken man: and there can be little doubt that the failure of the chief work of his life, the neglect of his poetry, which still deserved so well to be known, was one of the great causes of his melancholy and decay. Yet he wrote on, till the end; and some of his later work is among his most beautiful. The story of his life is short and sad. Born in 1836, at Stockport, and educated at the Grammar School there, he took his degree at St. John's College, Cambridge, and entered the church in 1859; but, from conscientious motives, he soon quitted it, and worked as a schoolmaster, at Leamington and Ipswich, till 1875. From this time he lived a quite lonely life in Paris and in London.

His best known poem was the "Sorrows of Hypsipyle," published in 1866; but there is finer work in "Edith" (1873) and the little cycles of song written still later. His complete "Poems," published in 1886—complete up to that date—make a delightful book of reading for a poet, the records, often beautiful if nearly always sad, of a poet's life. The "Apologia"—at the end of one of his brief volumes of song, mainly about children, whom he always loved—tells in ten lines beautifully and truly the whole story of his later days.

No rest save singing, but a song for friend,  
Have I, and sing, forgotten, to the end.  
O World, for me ne'er care to weave a crown,  
Who hold your smile as lightly as your frown!  
Yet I grow sad to think upon my songs,  
For which no man, nor even a maiden, longs.  
O my poor flowers, dead in the lap of spring!  
I think it is too sad a harvesting  
For such brave hopes, for such kind husbandry!  
Yet I must still go singing till I die.

E. E.



## "LES TROYENS."

BY J. S. SHEDLOCK.

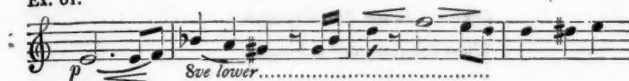
(Concluded from page 908.)

## FIFTH ACT.

Interior of the Palace of Dido.

After two bars the cellos sing a sad theme,

Ex. 61.



While Dido begs Anna to prevent Æneas from going this theme is developed. Anna in her answer regrets that she encouraged their loves. Her music also is sad, but calm as compared with that of Dido. The Queen again laments, but soon she becomes excited:—"Go," she cries to her sister and to Narbal "persuade him to remain a few days longer." The accompaniment shows greater agitation.

Ex. 62. Fl. &amp; Clar.



When Anna says

Pourra-t-il l'oublier, et

Repossera-t-il cette instance suprême ?

the trombones, those instruments of fate, are heard.

Presently the music changes character.

Ex. 63. *Allegro.*

The chorus shout out that the Trojans have gone, Iopas enters, and confirms the news. Dido's rage knows no bounds. The orchestra gives out the "departure" rhythm [see Fourth Act Ex. 60] and the already mentioned "fate" chords.

The scene becomes more and more exciting. Every note, whether in declamation or in orchestra, has dramatic meaning. Dido announces that she will sacrifice to the sombre deities of the empire of the dead. Here the accompaniment is of the simplest; no melodramatic effects, but Gluck-like grandeur. After mention of Pluto's kingdom one hears this motive,

Ex. 64. *Allegro.*

At last we have a pause on the dominant of E flat minor (Dido's key), and then the queen announces her death.

Ex. 65.



During this death motive in second bar, oboe, cor Anglais, cl. and first horn sustain the chord of E flat minor. Dido becomes agitated, and when she cries out

Lui me pleurer ! Enée, Enée !

Oh mon âme te suit, A son amour enchainée,

Esclave, elle t'emporte en l'éternelle nuit

amid a tremolo crescendo passage for strings and sustained chords for wood-wind, one hears from the low notes of clarinet the death motive; a poor description of a passage of tremendous pathos and grandeur; but for the moment it must suffice.

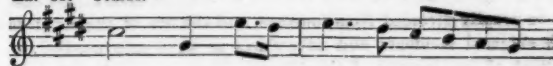
In a short air, *Adagio avec solennité*, the Queen bids adieu to the proud city. The key is A flat major. The accompaniment is confided almost entirely to wood-wind and horns (this air recalls the "Mary and Joseph" duet in the "Childhood of Christ"). At the close there is an allusion to the love duet of the Third Act, and when she says,

*Ma carrière est finie,*

the trombones in pianissimo, fate answering tones are heard. Then we

have the funeral ceremony. First a chorus of the priests of Pluto, for tenors and basses, commencing,

Ex. 66. Trmbs.

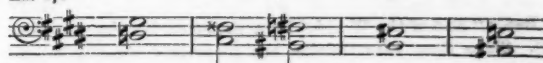


They call on Hecate, Erebus, and Chaos. At this last name there is a *sfz* tremolo for divided tenors, celli, and double basses, and a loud chord of dominant 9th for wood-wind and brass, all low notes. The music of this short chorus is eminently tragic and beautiful. Anna and Narbal launch curses at the head of Æneas. In Italy, say they,

*Qu'il y trouve un obscur trépas,*

and then major common chords, given out with full force of the orchestra, startle the ear. As they continue their curses the wild cries of the priests are heard. Dido feels that her end is approaching. Pluto seems propitious to her. The accompaniment for Va and celli and double basses is characteristic of Berlioz. The succession of bare augmented 4ths or diminished 5ths in one place is extremely curious.

Ex. 67.



As Dido ascends the funeral pyre the theme of the Priests' chorus is heard by the flutes, those sacred instruments, and violins tremolo with sordini, trombones and drums are not wanting.

In her prophecy of Hannibal, her glorious avenger, the following phrase in orchestra with its Cassandra-like form attracts notice.

Ex. 68.



The music here displays immense vigour. But the end is at hand. The Queen stabs herself. There is an agitated chorus. Her last words are—

Carthage périra ; Rome, Rome, immortelle.

At these words a vision of the Roman Capitol is seen, and the orchestra gives out the Trojan March with full force of orchestra, including trombones, cornets, ophicleide, grosse caisse, and cymbals and harps. But the Carthaginians in chorus sing eternal hatred to the race of Æneas. And so concludes the great music-drama. Meyerbeer, who attended twelve performances of "Les Troyens" when given at the Théâtre Lyrique in 1863, and who considered it *une œuvre sublime*, said one day to Berlioz:—"Master, in your place I would have passed straight from the departure of Æneas to the death of Dido." M. Choudens, the son of the publisher mentioned by Berlioz in his Memoires, and at present head of the Choudens firm at Paris, related this to me, and added that Berlioz in a letter—on which M. Choudens could not at the moment lay his hand—had expressed his approval of this cut. So, probably, when the work is given under the direction of Herr Mottl the cut will be adopted. There will in that case be no 5th act; the curtain will probably fall for a few moments before the death scene. Further, I may mention that M. Choudens estimates the length of the performance of "La Prise de Troie" and "Les Troyens à Carthage" at four hours, including intervals. I would also like publicly to express my thanks to that gentleman for his courtesy in allowing me to see the autograph score, and for much information gathered from him with respect to Berlioz' work during my stay in Paris. M. Choudens is an ardent admirer of the French master: he is preparing at this moment a new vocal score of "Les Troyens;" and he is looking forward with the greatest interest to the Carlsruhe performance, fully hoping that a long-neglected masterpiece will then meet with proper recognition. In conclusion I should like to mention the extreme pleasure which I had in reading the score and in preparing these articles; but at the same time to express my great dissatisfaction at my work when finished. I do not refer to the actual writing, or to the general form of presentation: this I leave to others to criticise. But I do feel that my extracts from a wonderful score are fearfully inadequate. A few bars of music give about as good a notion of the work as a brick gives of a house; and, again, description of music always seems more or less lifeless. I would ask my readers to accept this account of "Les Troyens" merely as a brief sketch of a work which probably will soon command the attention of musicians. The performance at Carlsruhe may lead to the production of the work in Paris or even London.

## MISS GRACE DAMIAN.

It is presumably an inevitable feature of modern civilization that art should be usually divorced from romance, and the life of the artist devoid of such external incidents and adventures as were once needful to the self-respect of any servant of the Muses. Perhaps this is a gain to the personal comfort of the artist; but it is inconvenient for the biographer, who would wish to adorn even the briefest history with the record of some moving accidents. Yet such is the perversity of circumstances—he cannot, even in setting down the career of an artist so honourably distinguished as is Miss Grace Damian, who may justly lay claim to rank as one of the very first of our English contraltos, find any such material. This is the sum of her career, as far as outward circumstances are concerned. Born in Brighton, Miss Damian studied singing under Madame Sainton Dolby, in the first instance as an amateur. Before she had pursued her studies long, however, she decided to adopt music as a profession, and made her *début* some six years ago at one of Mr. Boosey's Ballad Concerts. As a singer of ballads Miss Damian rapidly achieved popularity, but it is from the Leeds Festival of 1883 that the commencement of her career as an artist on the higher plane must be dated. At this Festival she sang the contralto music of Raff's "End of the World," then produced for the first time (in England). Since then Miss Damian has progressed steadily in her art, and also in favour with the public—two things often distinct. In the spring of the present year she accompanied Madame Albani on her Canadian and North American tour, meeting with great success, especially in San Francisco, where she took part in costume performances of "Faust" and "Lucia." Her interpretations of the contralto *roles* therein were considered so promising that Miss Damian proposes to apply herself seriously to studying for the operatic stage—a commendable intention which we hope may be carried out. It may be added that Miss Damian has been engaged as principal contralto at the Norwich Festival of 1890.

## OUR CONCERT.

RECEIPTS IN RHYME  
FOR CHRISTMAS TIME.

BY F. CORDER.

## THE FIRST MOVEMENT.

## BALLADE.

Where is there anything under the sun  
Less of a fetter to those who'd be free?  
Start with your subject—you can't do with none—  
Carry it on and get out of the key;  
That isn't difficult—and you'll agree  
In the new key a fresh theme should enthral;  
Say all you've got to say, then grant my plea,  
Binary form is the simplest of all.

Is it the "working-out section," my son,  
Falls as a tax on you? That should not be:  
Only a weakling this trial would shun,  
'Tis of your powers the best guarantee.  
Don't hash your themes to a mere fricassee;  
Throw some new light on them, however small:  
Once this is done you will very soon see  
Binary form is the simplest of all.

Next recapitulate what was first done;  
If it is good 'twill be welcomed with glee;  
Still I advise, lest too long it should run,  
Shorten it here about one bar in three.  
Need I remark that by custom's decree  
Both subjects now in the tonic must fall?  
End how you like then, 'tis nothing to me:  
Binary form is the simplest of all.

## CODA.

Old Masters, who is your sole legatee?  
Must the Sonata form go to the wall?  
Why do we write it so much worse than ye?  
Binary form is the simplest of all.

## THE SLOW MOVEMENT.

## VILLANELLE.

The true Mozart Adagio  
We cannot hope to imitate,  
Divinely sweet, divinely slow.

The art of melody we know,  
But more is needed to create  
The true Mozart Adagio.

It hath a never-ceasing flow  
Of rhythms wondrous intricate,  
Divinely sweet, divinely slow.

What counterpoint imbroglío  
Doth delicately permeate  
The true Mozart Adagio!

What harmonies of dazzling glow  
Which rise and fall and modulate,  
Divinely sweet, divinely slow!

As clear cut as a cameo,  
Or statue by Thorwaldsen great  
The true Mozart Adagio,  
Divinely sweet, divinely slow.

## MINUET AND TRIO(LET).

The measure is three in a bar;  
It's just like a small first movement.  
Two minuets, really, they are:  
The measure is three in a bar;  
Mozart didn't alter it far,  
And Haydn could make no improvement.  
The measure is three in a bar  
And it's just like a small first movement.

## A RONDEAU IN RONDO FORM.

In Rondo form if you would write,  
Take but one subject—not too trite—  
Complete with strain and counterstrain,  
Nor from a perfect close abstain;  
You cannot be too definite,

In Rondo form.

Three times or more your theme recite,  
With variations apposite;  
One key, one subject sway maintain,  
In Rondo form.

The episodes, of int'rest slight,  
With Beethoven more joy excite.  
That which in dominant has lain  
In tonic key recurs again;  
Add then a *coda* and you're quite  
In Rondo form.

## SONG.

## (SONNET).

"He sang and Hell consented." I would fain  
Know where they publish songs that thus can move.  
Could Cerberus the British ballad love?  
Why, "Queen of my heart" drives earthly dogs insane.  
It could not be a Music Hall refrain;  
E'en County Councils the foul things reprove,  
More feeble than that gibberish inane  
When Berlioz for infernal music strove.

Ah, no! Some gem of Art it were indeed,  
Like "Coolun," "Loreley," or "Home, Sweet Home."  
These are the voices which resistless plead  
In Stygian darkness or in heaven's dome.  
Sweet helpful song, worth many a bulky tome,  
Thou art in very truth a "friendly Lied!"



## CANON.

(A PANTOUM.)

||: Built a math'matical plan on,  
 Truly alike in each part,  
 That is the true art of Canon,  
 That's the true canon of Art.  
 Truly alike in each part,  
 One must the other e'er follow;  
 That's the true canon of Art.  
 Ye who in ignorance wallow,  
 One must the other e'er follow  
 Just the same distance asunder.  
 Ye who in ignorance wallow,  
 How, without making a blunder,  
 Just the same distance asunder  
 Can you keep *Comes* and *Dux*?  
 How, without making a blunder  
 Write in a rhythmless flux?  
 Can you keep *Comes* and *Dux*  
 Teeming with interest joint,  
 Write in a rhythmless flux,  
 Write yet in strict counterpoint?  
 Teeming with interest joint,  
 If not with pen of a poet  
 Write yet in strict counterpoint.  
 A Pantoum (perhaps you don't know it)  
 If not with the pen of a poet,  
 Is on the same principle wrought.  
 A Pantoum (perhaps you don't know it,  
 And if you don't know it you ought)  
 Is on the same principle wrought,  
 Contrived to come round like a circle,  
 And if you don't know it you ought  
 To look at the end, how my work'll  
 Contrive to come round like a circle;  
 A triumph o'er reason by rhyme.  
 To look at the end how my work'll  
 Go near to o'ertop the sublime!  
 A triumph o'er reason by rhyme,  
 Built a math'matical plan on.  
 —Go near to o'ertop the sublime;  
 That is the true art of Canon: || *Da Capo*  
*ad infinitum.*

## CODA.

How heedlessly, brothers, I ran on!  
 "A triumph o'er reason by rhyme!"  
 O Pantoum mine, how like a canon!  
 O canon, how like Pantomime!

## FUGUE.

(A SESTINA.)

Hark to the subject bold and free!  
 The booming basses bawl it out.  
 Free, yet a subject. Can this be?  
 He is a monarch, never doubt.  
 And counter subjects, as you'll see  
 Wait on him as he stalks about.  
 The tenor part is next about  
 To enter with the subject free  
 And then the bass, beyond a doubt,  
 His humble follower will be.  
 A counter subject he sings out  
 Whose future treatment we shall see.  
 The Alto and Soprano, see  
 Have bandied both the theme about.  
 Now from it for a while we're free;  
 Ah! while, 'tis not for long, I doubt:  
 These episodes should rightly be  
 From the main subject fashioned out.

Aha! my guess was not far out.

The subject now returns in B;  
 But what on earth's the man about!  
 Did ever one such *Stretto* see?  
 His scholarship I rather doubt;  
 This counterpoint is far too free.

What will the next achievement be?  
 Has he not worn resources out?  
 He flings his phrases fast and free  
 Just as I toss these rhymes about.  
 Diminished and augmented, see  
 'Tis still the subject, who can doubt?

The movement halts as if in doubt  
 And now upon the 8-foot C  
 Hark to the pedal thund'ring out  
 Beneath new *Stretti*, wild and free!  
 Ugh, what a din! I've had about  
 Enough of this—thank Heav'n we're free!

## STEPHEN HAWES.

Literature is a river which broadens out into wide and heaven-reflecting lakes, and to these our literary explorations are mainly, and with wisdom, directed. But it will often be found that the narrow, shadowed stream which connects the great reaches is likewise of absorbing interest; indeed, it cannot fail to prove so, to those for whom the theory of evolution holds one of the keys of the universe. To them the contracting banks indicate the path of progress and the narrow stream proves the solidarity of the whole water-system. Of some such interest as this is Stephen Hawes, who (if we class Barclay with the next reign) may be honoured as the one true poet of the reign of Henry VII., and the link between Chaucer and Lydgate and Spenser. In an age when, as he himself tells us, men had become so prosaic that they would

"beleve in no maner of wyse

That under a colour a trouthe may aryse;"

that they would not take the trouble to "moralyse a semilitude" but declared that the poets who used such did "depaynt and lye;" and when if folk turned to poetry at all, they did "spende theyr time in baynful vanyte

Makyng balades of fervent amyte,

As gestes and tryfles without frutefulness,"

the genius of Hawes caught the real spirit and saw the true aim of poetry. He knew that she must be

"touchynge the trouble by covert lykenes

To dysnull vyce and the vycious to blame,"

and caring nought for the applause or disapproval of the "dull and rude" multitude around him, he "fayned his fables" to make his muse the pleasure-vehicle of truth, commending truth by displaying it in a setting of beauty, and making its apprehension easy by means of its lovely garb. It is somewhat surprising, therefore, that literature has rendered such scanty tribute to his name; but strange as this is, it is more amazing to find that musicians have ignored him altogether. The passages in which Chaucer, Langland, Gower, and Lydgate refer to music have been chronicled and gratefully commented on. Full justice has been done to Trevisa's services to the art by his translation of Bartholomew's "*De Proprietatibus Rerum*." The tracts in the M.S. of Waltham Holy Cross have received a measure of attention, and the names of John de Muris and Thomas de Walsingham are at least entered on musical records. Even William Cornyshe has found a place there, by reason of a certain 13s. 4d. paid to him from King Henry VII.'s treasury for setting music to a carol for Christmas Day, 1502. But not a word has been said of Stephen Hawes, the first English poet to recognise music as an art and a science possessed of the loftiest capabilities.

Little is known of the life of Hawes. He was a native of Suffolk, studied at Oxford, and travelled in France, acquiring a good knowledge of French and Italian poetry. He became Groom of the Chamber to Henry VII. and dedicated to him his chief work, "*The Pastime of Pleasure*." From a book of the expenses of the 12th Henry VII. we learn that he received for a play, now lost, the following payment:—

"Item, to Mr. Hawse, for his play, vijl. xiijs. iiijd."

He wrote also a poem entitled "*The Conversion of Swearers*," of which nothing more requires to be said, the title having been mentioned. As to

the dates of his birth and death, we have no reliable information. His great poem was finished in the twenty-first year of Henry VII., and, as he therein apologises for his shortcomings on the score of youth, he could not have been born far back in the fifteenth century. Moreover, an obscure rhymester of the time, Thomas Feylde, confirms the writer's own estimate of his youthfulness by speaking of him in connection with his chief work as "Yonge Steven Hawse."

"The Pastime of Pleasure" seems to have been fairly popular in the poet's lifetime, for it was printed by Wynkyn de Worde in 1517, a second edition was brought out by Wayland in 1554, and a third in 1555 by Waley or Tottell. It remained in black letter, however, till Southey included it in his selections from the British poets in 1831, and did not again claim a volume to itself till 1846, when it became the eighteenth of the Percy Society's publications in the able hands of Mr. Wright. It is this poem which establishes the claim of Hawse to the notice of musicians. It is one of the allegorical productions based upon the mediæval romances in which our forefathers delighted, but which have been styled by a caustic modern critic as "monuments of the bad taste of a bad age." It repeats the old story of the knight setting forth upon a journey, meeting various maidens who inspire and direct him, fighting various monsters, and at last winning the lady of his desire; but alas! not living happy ever after, for the author has the bad taste to pursue his hero to the death, to give the "Epitaphy made by Remembrance" for his tomb, and to describe the visits of Fame, Time and Eternity at his shrine—all which inartistic procedure is the more remarkable in that the narration is given in the first person singular, spoken by the hero himself. The history runs into forty-six chapters, or upwards of five hundred lines, most of it being in seven-lined stanzas. It is mainly occupied with the education of the knight in the tower of science, a sort of Princess Ida University presided over by Dame Doctrine. After concluding his course there the knight goes to the tower of Chivalry, where the professors are also ladies; and thence to the temple of Venus, after which visit his equipment is supposed to be complete, and he sallies forth to meet and conquer a giant with three heads, another with seven heads, and finally a "wonderfull monstre of the vii. metalles made by enchauntment." The chapters devoted to the various branches of his so-called scientific education, grammar, logic, rhetoric, "arismetrike," and astronomy, are certainly curious and occasionally tedious, as are also various digressions introduced, such as "A replication against ignoraunt perones," "A commendation of Gower, Chaucer, and Lydgate," and the episode of the pertinacious dwarf, Godfrey Gobillive. The poem is much hampered by the mediæval lack of discrimination and repression. The poet had evidently little notion of the value of literary shears; but one may find in the work significant hints of the life of the time, delightful artistic pictures and dramatic scenes, and an on-reaching suggestion of Spenser, which are tempting subjects of discourse, but must not be entered upon here.

As I have said, the "Pastime of Pleasure" describes the ideal education of the perfect knight; it sets forth a "system" as truly as does Mr. Meredith's aphorist. But the chief place in the scheme is held by music. It is in the tower of music that the lady "La Bell Pucell" abides, a tower

"Made all of gold enameled aboute  
Wyth noble storyes whyche do appere wythout;"

it was

"Gargeyld with grayhounds and with many lyons,  
Made of fyne golde, with divers sundry dragons.  
The little turrets with ymages of golde  
About was set, whyche with the wynde aye moved,  
With propre vices that I did well beholde,  
About the towers in sundry wyse they hoved,  
Wyth goodly pypes in their mouthes i-tuned,  
That wyth the wynde they pyped a daunce,  
I-clipped Amour de la hault plesaunce."

The student has to follow the course of instruction in all the sciences but geometry and astronomy before he is admitted to the tower of music or has sight of his lady, but when at last his long days of probation are done, in a temple of crystal he finds dame Musyke, "playing on base organs expedient."

"According well unto dyopason,  
Dyapenthe, and eke dyetesseron."  
"In this temple was great solempnyte  
And of muche people there was great prease."

And after some searching the hero descries his lady, whose beauty has such an overwhelming effect upon him that for the time

"The comyn wyt dyd full lytell regarde  
Of dame Musyke the dulcet armony;  
The eres herde not, for the mynde inward  
Venus had rapte and taken fervently:  
Imaginacion wrought full prively.  
The fantasy gave perfyte jugement  
Alway to her for to be obedyent."

He is next taken to a sumptuous music room, the orchestra of which contained all dame Musyke's mynstrasy

"Tabours, trumpettes, with pipes melodious,  
Sakbuttes, organs, and the recorder swetely,  
Harpes, lutes, and crouddes ryght delycious;  
Cymphans, doussemers, wyth claricimbales glorious.  
Rebeckes, clarycordes, eche in theyr degre."

On his knees he asks instruction from the mistress of the scene, who answers of her science—

"It is, she sayd, right gretely profittable;  
For musike doth sette in all unyte  
The discorde thynges which are variable  
And devoydeth myschiefe and greate iniquite.  
Where lacketh musyke there is no pleynte;  
For musyke is concorde and also pence,  
Nothyng without musyke may well encrease."

After comparing its influence on the soul to that of medicine on the body, she concludes—

"And musike selfe is melodious  
To rejoyce the yeres and comfort the brayne,  
Sharping the wittes with sounde solacious,  
Devoydyng bad thoughtes whiche dyd remayne,  
It gladdeth the herte also well certayne;  
Lengthe the lyfe with dulcet armony,  
As is good recreation after study."

And thus she instructs her votary in what I deem to be the first recognition in English poetry of music as a fine art. There is nothing of the kind in Chaucer; of course, from the nature of that poet you would not expect to find it. He looked upon music as a good social qualification for a well-bred squire, or a cajoling friar, or an amorous scholar; but of its higher aims and value he was utterly ignorant. His services to music are of quite another order, and could ill be dispensed with. And so with Gower and Lydgate. It was reserved for their devoted follower and humble admirer Hawse, to make poetry recognise the claims of her sister art, and introduce music to us as a true daughter of the Muses. He not only touches upon the recreative value of music, when it

"Lengthes the lyfe with dulcet armony,  
As is good recreation after study;"

its soothing power, it is

"To rejoyce the yeres and comfort the brayne;"  
its inspiring virtue

"Sharping the wittes with sounde solacious;"  
its moral value

"Devoyding bad thoughtes whiche dyd remayne;"  
and its gladdening force

"It gladdeth the herte also well certayne;"  
but he points out its power of establishing for the soul its highest kinship.

"And because phisyke is appendaunt  
Unto the body by helpe of medecyne,  
And to the soule nothing appertenaunt,  
To cause the body for to enclayne  
In eternal helth so the soule to domyne,  
For to the body the science seven (music)  
Doth teche to lede the soule to heaven."

And this same claim is surely set up by the significance of the hero's finding his ideal lady in the tower of music. It was music of all the sciences that was to present his ideal to him, and it is in music that those who love it find their freest expansion of soul; it is under its influence that their noblest feelings glow within them—or, rather, rise above them, and claim kinship with the secret soul of the universe.

Now I know it may be objected that Hawse was merely borrowing the Greek idea of music, as the harmony of all the sciences of number and



proportion analogous to the proportion of sounds set down by Pythagoras. And certainly in a measure he was, he says,

"The vii. sciences is one monacorde,  
Eche upon other do full well depende;  
Musyke hath them so set in concorde,  
That all in one may right well extend.  
All perfitte reason they do so comprehend,  
That theyr waye and perfitte doctryne  
To the joye above, which is celestine."

Moreover the chapter is headed "Of Musike: mundain, humayn and instrumentall," the title of Chapter II. of Boethius's treatise "De Musica," which settles by what medium the Pythagorean theories had reached our poet. But be that as it may, it was Hawes who first enthroned music in English poetry, and we honour him accordingly. For my own part I think he has added much by his romantic and life-like touches to the Greek attitude towards our noble art, such as his description of the musical welcome to the New Jerusalem of the poem, the knight's wedded home;

"Alofte the basse toure foure ymages stode,  
Whiche blewe the clarions well and wonderly.  
Alofte the toures the golden fanes goode  
Dyde with the wynde make full swete armony,  
Them for to here it was great melody."

(He certainly in this passage does not show a very clear apprehension of the difference between harmony and melody). And despite a tendency in other sciences to wander off into the subtleties of ancient theorising, he keeps fairly clear of it with regard to music, and brings the great art back to life, and establishes its sway over the wanderings of the mind, the affections of the heart and the instincts of the soul.

But we may well ask, whence had Hawes this knowledge? We know that Henry VII. and Henry VIII. patronised music very enthusiastically, and that at that time the music of England would well compare with that of any court in Europe; yet the ballads, carols, and songs of which mainly it consisted are by no means of the kind with which we associate subtle emotional influence. And the same may be said of the instrumental music, neither were the instruments adapted, nor the composers fitted to produce music for the soul. Whence, then, could Hawes obtain so exalted a view of the capabilities of music? We know not, but here once more we must acknowledge the far-reaching prophecy of poetry which seer-wise sees deeply, or more properly *feels* deeply, into the heart of things, and describes the subtle influences which will in the future wield potent sway in the world of soul. That the poet is partly unconscious of this seems to me to detract but little from the merit of his work. His path may be cloudy, but if he choose one tending in the right direction, by the following of which we are led to clearer visions, surely the praise is due to him who took the first and most difficult steps, and whose sight must have been strong indeed to have seen at all in the early hazes of the dawn. Or, to put it differently, the poet may not know the exact language of the flowers he gathers; but if he pluck such, that the more we translate them the more significant is their speech, the more must we honour him as a faithful interpreter of nature, laying the emphasising finger of art upon the beauties that demand a closer inspection.

Thus would I claim a little attention for Stephen Hawes, the first English poet of music, and say with him of the "Pastime of Pleasure."

"Go, little boke! I praye God the save  
From misse metryng by wrong impression;  
And who that ever list the for to have  
That he perceyve well thynne intencion."

DOROTHY K. LEES.

#### FOREIGN NOTES.

Herr Rubinstein has issued a general letter of thanks to all the public and private institutions, learned (and other) societies, newspapers, artists, teachers, and the public generally, who have paid him honours, or sent him congratulations on the celebration of his fifty years' artistic Jubilee. We do not know what may have been done privately by any of our English societies or institutions, but it is a fact—and not a very creditable one—that not one of them has taken any public notice whatever of the occasion. Even the Crystal Palace musical authorities, usually so scrupulously careful, neglected to utilise the occasion. It is passing strange, for both Herr Rubinstein personally and a great many of his works are well known in this country.

In the brief autobiography which Rubinstein has dictated to an interviewer on the occasion of his jubilee is an interesting passage relating to the Princess Wittgenstein, a lady well known to all readers of the Wagner-Liszt correspondence. Speaking of his visit to Weimar, circa 1857-58, the great Russian pianist (himself then a young man of 28, but already a player inferior, if inferior at all, only to Liszt) says:—"In those days there lived at Weimar the wife of a Russian General of Division, Prince Wittgenstein, a lady *née* Iwanowska, a clever Polish woman, accomplished almost to excess, so much so that to converse with her might easily become a task instead of a pleasure. She was no blue-stocking; she was something much more than that. . . . Beautiful indeed she was not; but her influence over Liszt was not only great, it was enormous. She it was who cured him of his exaggerated virtuosity—his foppishness in art; she urged him on to devote himself seriously to Art, and drew him over to the department of composition. . . . At that time I spent five or six months at Weimar, lived all the time with Liszt, and dined with Princess Wittgenstein." We may add, as one more proof of Liszt's ever-abounding generosity, that it was during this visit that Liszt caused his guest's oratorio "Paradise Lost" to be produced at Weimar, for the very first time, an opportunity which the Russian composer had never been able to get anywhere before then.

Hofmann's opera, "Aennchen von Tharau," has been produced at the Imperial Opera-house of Berlin, and the work is criticised with considerable severity by Herr O. Lessmann; but on principles which, if applied to our native works, would summarily extinguish nearly every one of our most popular operas. Probably, on this occasion, "Aennchen" is simply "in the wrong place."

Madame Emma Nevada, who has recently been singing in opera at Amsterdam, has just signed a contract for a series of performances at 14,000 francs nightly. Madame Nevada certainly entertains unhappily unusual ideas of the dignity of art, for she stipulates in her contract that she shall be supported by a first-rate company. This is very different from the common practice of "stars," who generally prefer that their own brilliancy should be enhanced by the inefficiency of their company. When, it may be asked, shall we hear the American artist again in England?

A scheme is talked about for building, in Paris, on the Boulevard des Capucines, a new iron theatre, to be devoted to the performance of French, Italian, and Spanish comic operas. We fancy there would be more scope for such a theatre in London, where such works are nearly always produced in a form which, like Bottom, is "translated indeed"! It would of course be necessary to get French, Italian, and Spanish artists to perform the works in question.

Herr Reinecke, whose cycle of piano pieces "From the Cradle to the Grave" has become so popular as to be already in its sixth edition, has now arranged the piece for orchestra, and it is expected that the score and parts will be ready before Christmas. The publication is in the hands of the firm of Jul. H. Zimmermann, of Leipzig.

We hear from Geneva report of the great success achieved there by Mme. Sigrid Arnoldson in a concert given by her in the Reformation Hall.

M. Nicolini, a son of Madame Patti's husband, has been engaged by the directorate of the Gynmase, Paris, as principal tenor.

The death is announced of M. Edmond Neupert in his 47th year. M. Neupert was perhaps the finest pianist of Scandinavian birth. He died in New York, where he had spent his latter years, but in accordance with his express wish his remains were conveyed to Christiania for burial.

Mr. and Mrs. Henschel appeared on December 15 at the second concert given by the Società del Quartetto at Milan, at which Herr Grünfeld also played. The pianists' technical powers were highly applauded, and both Mr. and Mrs. Henschel were received with enthusiasm.

The *Progrès du Nord* of Lille is enthusiastic about Mdlle. Elvira Gambogi. "She is a great artist," it says, "not an artist as the *Carnavalesque* and our present singing masters understand the word, but an artist whose performance is the expression of her nature and her *te aperçu*."  
. . . . Mdlle. Gambogi is destined to be one of our first singers."

## The Organ World.

### HINTS FOR A MORE INTELLIGENT RENDERING OF THE PSALMS.

BY THE REV. FREDERICK K. HARFORD, M.A.

(Continued from page 910.)

The XXIVth is, as we might glean from its words, a processional Hymn, and was probably, as Dr. Perowne, Dean of Peterborough, suggests, "composed and sung when the Ark was removed from the house of Obed-Edom to the City of David on Mount Zion. It was evidently intended to be sung antiphonally, 'voice answering to voice, or choirs to choirs.' One choir out of the seven which preceded the Ark, or possibly a single voice asks:—'Who shall ascend into the Hill of JEHOVAH?' and is answered by another choir or another voice in v. 4, whilst both finally unite in v.v. 5 and 6.' The whole assembly as they approach the Gates join in the grand Choral Hymn 'Lift up your heads,' &c., and the company of Priests within reply 'Who is The King of Glory?' Again the answer peals back from the Choirs without, like the voice of many waters "JEHOVAH of Hosts. He is The King of Glory."

Of all the 150 Psalms this is the one which seems to require most special modification—as the simple Chant by itself cannot bring out all its peculiarities. A double chant, which can be reduced at pleasure into a single, appears to be best adapted for it; the grandeur of the opening verses needing the larger treatment of the double Chant, while the following strophes and verses find better expression with the aid of the single.

- |                           |  |
|---------------------------|--|
| See<br>Chant<br>A         | 1. The Earth is the LORD's and all that therein is: the round world and they that dwell therein.   |
| B                         | 2. For He hath founded it up on the seas: and prepared it up on the floods.  |
| (unison)                  | 3. Who shall ascend into the hill of The LORD: or who shall rise up in His holy place?   |
| B                         | 4. Even he that hath clean hands and a pure heart: and that hath not lifted up his mind unto vanity, nor sworn to deceive his neighbour. |
| In harmony<br>Choir only. | Idem. 5. He shall receive the blessing from The LORD: and righteousness from The God of his salvation.                                   |
| Idem.                     | Idem. 6. This is the generation of them that seek Him: even of them that seek Thy face, O Jacob.   |
| B FULL<br>in unison       | 7 Lift up your heads, O ye gates,* and be ye lifted up ye ever lasting doors: and The KING of Glory shall come in.                       |
| c extra passage           | 8 Who is The KING of Glory?—   |
| B<br>in unison            | 9A It is the LORD strong and mighty: even The LORD—mighty in battle.   |
| FULL.                     | 9. Lift up your heads, &c., as 7.  |
| Idem.                     | 10. Who is The KING of GLORY?—   |
| B FULL<br>in unison       | 10A. Even The LORD of hosts: He is The KING of Glory.  |

Ere long I hope to show by several differing examples the advantage of using what may be called 'Reducible' Chants, i.e. 'double' chants which by elimination of their 2nd & 3rd quarters become 'single.' Many of the Psalms require this twofold application, but it would assuredly be inexpedient to introduce on this account a sudden change to a strange chant in the middle of a Psalm. There would probably follow upon this, as Mr. Gilbert Webb has pointed out, hesitation on the part of the choir, and a sure stoppage, for several verses, on the part of the congregation.

It would seem that, in order to be fully serviceable for general purposes, a Chant ought to be—1st Convertible, i.e. such as may be turned without alteration (save that of signature) from Major into Minor; 2ndly Reducible, viz. one that can be transformed without alteration (save in

length) from 'double' into 'single'; and 3rdly that—in order to avoid the generally unpleasant result of recommencing the middle of a double chant after a final close—two bars showing an interrupted cadence should be appended, for use when three verses are taken together.

If it be asked—'Are there any such Chants in existence?' I may say that for some time past I have devoted many hours to the production of specimens formed upon this plan, and have already obtained more than 50 of these. In the example for the XXIVth Psalm given on the following page it will be seen that B is only a reduction—containing the 1st and last quarters of A. I ought moreover to say that some of these chants lately written allow recommencement to be made either with the 1st or the 3rd quarter of a double Anglican, without the aid of the above-mentioned two bars. There is therefore no necessity for the adoption of 'triple' chants, of which I regret to say I have never yet seen a satisfactory specimen. The chief differential of this form of chant seems to be the succession of two interrupted cadences (one after the 2nd bar and another after the 4th), and this produces an effect which, when repeated through even a moderately short Psalm, becomes very burdensome. Quadruple chants, on the other hand, if successfully written, are of real value in the very few places where they are required. Witness Sir Herbert Oakeley's Chant in F, used constantly for the 15th Evening in our principal Cathedrals.

But of these and other interesting points concerning Psalm-treatment I must speak hereafter. The end of the year brings all things to a temporary close, and amongst them journalistic articles. I must therefore reserve for a small pamphlet remarks which should be made respecting the modified treatment that is due to several of the Psalms. A few examples of these might perhaps suffice,—but those examples would require illustrated explanation, and should be accompanied by rules, in order that the principles exemplified may be fully understood.

For the moment I have endeavoured to show that whilst the complaints brought against the inadequate pointing found in 'the Cathedral' and other Psalters are allowably just, the defects seen in those publications are owing in a great measure to the strictness of the form of the Chant. I have also endeavoured to show how the difficulty of accommodating words to the music—and music to the words—may to a certain extent be overcome.

If a better system of pointing can be obtained—small notes beneath each syllable of the words would make clear to the youngest chorister each peculiarity that occurs in any of the Psalm-verses: on the other hand, modification of the Chant according to a simple but definite system will enable the clearer division of the words to be sung with perfect ease.

Whether it is necessary or expedient at the present moment to apply such modification to the Psalms is a question which the great mass of congregations in this country alone can determine. It would certainly be no small benefit to hear a better rendering of these venerated and beautiful Songs of Israel sung during Divine Service; but difficulties attend all changes, even when those changes are acknowledged to be for the better. There must be considerable outlay of money, and much serious co-operation on the part of those who desire this clearer interpretation, if it is to be established during the lifetime of those by whom these pages are read.

But whilst wavering thus respecting the advisability of applying modified Chantform and new treatment to the Psalter as a whole, I have no hesitation whatsoever in saying, as strongly as I can, that—spite of all difficulties that may be seen blocking the way—there is an absolute necessity, for reasons of common reverence, to apply a reformatory plan to the Psalm, Canticles, and most especially to the 'Venite' which since the days of King Charles II. has been so maltreated in the English Morning Service.

This is no affair of Party or of Creed. High Church, Low Church, and Broad Church—all should unite to stop this blamable impiety. But why speak of Christians? Brahmins, Buddhists, and Mahomedans would turn away with a shudder (if they knew what was going on) from the senseless hilarity with which our whole community—Prelates, Priests and People alike—daily treat the Warning Voice from Heaven.

Can any scheme of mockery more thorough be devised than that of singing as a Praise-offering to The Almighty His most solemn words stripped of all their solemnity? His dread command sung to a joyous measure—and without the shadow of a shade of reverential awe—in all His Anglo-Catholic Temples throughout the World?

Verily—if any reform or modification of our present Chantform can lead in a public movement which shall eventually cause the warning verses of the XCVth Psalm to be chanted with due respect, it will render no small service both to the Worship-music of the English Church and to the souls of present and future generations of English-speaking people.



## MODIFIED CHANT-FORM

FOR PSALM XXIV.

F. K. H.

*A (double chant) for verses 1 and 2.*

*B (single) for verses 3, 7, 8a, 9, and 10a in unison, (FULL)*  
*and for verses 4, 5, 6 in harmony (CHOIR ONLY).*

*C (extra) for 1st part of verses 8 and 10.*

Who is the King of Glo - ry.....

*After C return for 8a and 10a to B.*

## MUSICAL ACCOMPANIMENT OF THE PSALMS.

BY F. GILBERT WEBB.

(Concluded from page 911.)

With regard to instrumental accompaniment it is evident that we now possess in the manifold resources of modern harmony a far greater power of enforcing and illustrating the varied and changeful moods constantly presented in the Psalms than did the ancient performers in the Temple, although it must be remembered that their psychological requirements in music being less than ours, their accompaniments were able to fulfil all that was needed at that period. Now, however, it is generally admitted that instrumental accompaniment to vocal music can, if skilfully arranged, give expression in a general way to the inner meaning of the text and those more delicate and subtle shades of thought which it is inconvenient or impossible to put into words. Such accompaniment may justly be termed artistic in as far as it enhances the beauty or expresses the lyrical element of the poem. As, however, this aim is rather the exception than the rule, accompaniment may be broadly divided into two classes which may be respectively styled "practical" and "artistic." The former, whose chief object is to support and assist vocal tone and inflection, is too well known to need comment, but a few remarks on the latter style, which it is satisfactory to note is daily becoming more common, may help to dispel many thoughtless and inartistic practices now prevalent in our churches.

It is obvious that if certain ideas can be presented to the mind by the accompaniment, those ideas will only be acceptable and appropriate in proportion as they are the rational developments of the subject matter of the poem, and that if the accompaniment fail to be this, however beautiful and masterly it may be regarded as a composition by itself, it will only have an irritating effect on the auditor, and will retard rather than facilitate enjoyment and comprehension of the text. Probably the mind is far more susceptible in this respect than is commonly supposed. Poetry is distilled thought, crystallised mental development, and thus a true poetic phrase of but a few words, when grasped by the mind, gives rise to a flood of ideas which spread out in diverse directions and just so far as the musical accompaniment is appropriate to these, so, is it grateful and helpful to the hearer. The extreme delicacy of this innate perception of coherent development, which is one of the chief characteristics of the artistic temperament, is the cause of that sense of unsatisfactoriness so often experienced on the performance of works otherwise rich in subject matter and invention. Little is known at present of the workings of the mind, but what is known distinctly points to mental development being the result of certain laws acting and reacting on each other in the most methodical and systematic manner, and in proportion as these qualities of rational sequence and coherence are present in any work, so that work approaches our ideal of the artistic. So great, indeed, is this

sense of coherency in the artistic mind that it will distinguish its presence in a composition before comprehension takes place of the subject matter, the mental faculties apparently instantly recognising the true expression of their own methods of working. Hence the primary importance of all musical accompaniment being appropriate, *i.e.*, the rational development of the text.

It follows from the foregoing remarks that before an organist can provide a truly artistic accompaniment, *i.e.*, which will be acceptable and a practical help to the congregation, that he must have an intimate acquaintance with the construction, design, and lyrical element of his subject. To each of these particulars, were he to meditate writing an especial setting of any psalm, he would undoubtedly devote much study, and if such attention is necessary when trained musicians are alone entrusted with the rendering, the same care is surely still more needful when the due enunciation of the characteristics of the psalm rely chiefly on the organ. The want of this previous study is shown in the frequent misuse of tone colour, and the inconsistent employment of orchestral effects. In nearly every organ four distinct effects can be produced, *viz.*: Diapason tone, reed tone, solo playing with soft accompaniment, and heavy pedal basses. On complete organs of large dimensions these several divisions of tone colour can be further divided with increased power of contrast, but those enumerated, if economically employed with specific association to the varied sentiments, will be found quite sufficient to provide a truly artistic accompaniment to the whole of the Psalms. As an example of what is meant by "specific association," let us take the two opening Psalms which, being intimately connected with each other and illustrative in epitomised form of God's dealing with man, are generally regarded as introductory to the whole compilation.

These two psalms for musical purposes may be thus analysed.

## Chief lyrical element, Blessing.

- |      |                                    |   |
|------|------------------------------------|---|
| I.   | { Verses 1, 2, 3, 4 and 7 Psalm I. | } Blessing of the righteous.            |
|      | " 11 and 12 " II.                  |   |
| II.  | { " 5 and 6 " I.                   | } Punishment of the disobedient.        |
|      | " 1, 2 and 3 " II.                 |   |
| III. | " 4, 5 and 9 " II.                 | Power of God.                           |
| IV.  | " 6, 7, 8 and 9 " II.              | The Deity speaking in the first person. |

Now if the above divisions are adapted and accompanied respectively by

- I. Diapasons, or choir organ.
- II. Reed tone, *uncoupled*.
- III. Heavy pedal stops, 16 feet Op. Diapason, &c., *coupled*.
- IV. Solo work.

it will be obvious that apart from any change of chant the meaning and connection of the two Psalms will be considerably impressed on the congregation. All the Psalms are capable of being thus analysed for musical

purposes, and, indeed, must be, if artistic setting or accompaniment is aimed at. The study required would not occupy much time, and would be found to more than repay the student in the satisfactory results it would inevitably produce, while congregations would no longer be startled and confused by hearing, as they now frequently do, phrases descriptive of the praises of the righteous accompanied in the same manner as verses announcing the condemnation of the wicked.

Here it will be convenient to mention an erroneous impression which commonly exists with regard to the use of the Organ in church services, viz., that its chief purposes is to lead the congregation. Where there is no church choir this is obviously true, but with the existence of a choir, worthy of the name, most emphatically the chief work of the organist is to provide an artistic accompaniment. A choir that does not or cannot lead and instruct a congregation has no reason for its presence as a choir in any church, for it fails to fulfil the one great object of its institution. Choir and organ each has its respective and distinct work as much as the concert singer and the accompanist, and the organist should rebel against being obliged to lead the choir, quite as strongly as the choir should insist on the organist confining his efforts to the production of an appropriate background to the body of vocal tone supplied by themselves and the congregation. Whenever the organ leads the choir, most surely one or the other is in fault. The want of a clear understanding on this important matter is the foundation of nearly all misuses of the organ during the service. Few things are more irritating or more destructive to artistic effect than to hear the tones of the organ persistently pealing above the voices of choir and congregation, while the happiest results are often produced by the clever organist who, by adept use of his instrument, fills up the deficiencies in the parts, administers to the broadness of the phrasing, and by judicious tone-colour blends the varied vocal sounds into one harmonious whole.

To attain this, two things are necessary, the choir must be trained to sing independently of the organ, which is easily secured by sometimes omitting all organ accompaniment at practice and teaching them to intelligently follow the sentiment of the words by corresponding variations of vocal power, and the organist must thoroughly understand his text. For practically the artistic accompaniment of the Psalms implies the production of an extemporaneous effusion, which while being unobtrusive, shall yet duly impress the lyrical element of each psalm on the auditor, and in no other part of the service are the musicianly capabilities and artistic perceptions of the organist so urgently called into requisition or capable of more advantageous and legitimate display.

The time when the chanting of the psalms will form one of the most artistic features in every church service is probably far distant, but if the clergy will impress on their congregations the advantages which would accrue to themselves and others by following from the pointed psalter used in their church instead of from the ordinary Prayer Book, and if organists will use chants possessing low reciting notes and moderate vocal compass, the arrival of that time will be considerably hastened. During the appearance of these articles many suggestions have been made, several of which have appeared in these columns, indicative of a widespread dissatisfaction in existent practices. The work or reform, however, is one for individual effort in every church, and the responsibility of securing for this part of the service its rightful place in the consideration and esteem of congregations rests as much on the clergy as on the organist, whose art will nowhere find opportunities for more effective and appropriate expression than in the accompaniment of the psalms.

### NOTES.

A large congregation filled St. George's, Windsor, on Christmas Eve, when a selection from the "Messiah" was artistically sung by the choir.

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According to an ancient and picturesque custom, revived two years ago, the choir of the Chapel Royal, Hampton Court, sang on Christmas Eve a number of old carols in the courts and corridors of the Palace. Both hearers and performers are to be congratulated on their peculiarly appropriate surroundings, which considerably increased the charm of a most happy selection of these quaint and interesting compositions.

## The Dramatic World.

### A MIDSUMMER NIGHT'S DREAM.—MAN AND THE WOMAN.

LONDON, CHRISTMAS DAY, 1889.

MY DEAR MR. FIELDMOUSE,—

A Merry Christmas to you to begin with! A great Christmas tree for the village children: an excellent quiet dinner for yourselves: charity, mistletoe, Christmas cards and Christmas numbers, and other seasonable delights, new-fashioned and old, I know that I may safely wish you, in your snug retreat in the Chilterns.

One ancient delight alone is forbidden you. You cannot trudge round from your village home in Buckinghamshire, as once on Boxing Night through snow and slush from a well-remembered house in Bloomsbury, to see the Christmas Pantomime. Mr. Augustus Harris, now almost without a rival at pantomime time, cannot charm you from your fireside far away, charm he never so lavishly. Only later on, some bright January afternoon may see you, a child among the children at Old Drury.

And, if you will come up, I think I can promise you a prettier pantomime yet, brighter and far more fairy-like than I have ever seen at Drury Lane or Covent Garden. No scene deep in a fairy forest was ever so full of glamour; no troops of elves were ever quainter or prettier in their impish movements; no music sweeter has been heard; no fantasy has passed along more free from jarring notes, than that which was seen at the Court of Oberon last Thursday evening at the Globe. Much that was done by the crowds of fairies was the very poetry of stage-management. I remember well the productions of the "Midsummer Night's Dream" at the Gaiety—during Mr. Phelps's engagement—and at the Queen's: in neither was the charm of the exquisite play brought out at all as it is now, in this the first production under Mr. Benson's management at the Globe. You, dear Mr. Fieldmouse, no doubt recollect vividly Charles Kean's stagesetting of the play at the Princess's; it will be well worth your while to journey to town one day to compare it with these fairy scenes of our latest manager.

Notice that I confine myself strictly to the fairy scenes! In them nearly everything is delightful—quite everything perhaps, by this time, when the music has doubtless been subdued so that the actors' voices may be clearly heard, and the many slips of a singularly unready "first night" are remedied.

The scenery was otherwise not remarkable, and the stage management poor. A quite unnecessary crowd was brought in for the first act, and there was some rather tedious processional business in the last; only in the play scene the blunders and foolery of the clowns were cleverly worked out—and not, I think, too extravagantly, for Shakespeare's dialogue will surely bear out almost any extravagance, if only it be funny.

For the acting. In the serious and the fairy scenes a single word appraises it completely: it was inoffensive. It lacked the vigour and certainty of an older time; but it lacked also the rough self-assertiveness of the too often half-educated actor of the old school, and his intentional destruction of the flow of the verse—this I remember wrought sad havoc at the Queen's. These new actors have not been taught the delivery of verse at all, and that is better than having been taught wrongly. Of positive errors I noticed only one or two. The famous line,

And the imperial votaress pass'd on



was distorted into

And the imperial vot'ress passed on,  
and one gentleman destroyed a line by giving "sojourned" its modern emphasis, with the accent on the first syllable, unmindful of the fact that Shakespeare has made it rhyme with "burned." Very likely he had not found out that the speech was in rhyme; but where was the stage manager?

However, on the whole, the play proper slid by unnoticed, and so did little to disturb our charming dream. The exception to this inoffensiveness was the clowns, who supplied almost the only positive goodness and badness of the acting. The playscene, as I have said, was capital, if not so screamingly funny as that at the Gaiety; the rest is silence, if one would be kind. Only I must admit that Bottom improved greatly after he got his ass's head on.

The new play by Mr. Robert Buchanan, produced last Thursday afternoon—December the 19th I mean—at the Criterion Theatre, would perhaps have a better chance of long life if one could only remember its name. But one is apt to confuse "Man and the Woman" with "The Woman and the Law," "God and the Man," "Men and Women," and other like titles of plays and novels of late years.

And even when you remember it, "Man and the Woman" is not a specially appropriate title for its particular play: except perhaps in this one way, that it suggests a play in which some moral question is to be raised—and in Mr. Buchanan's latest the morality of divorce is argued at such length that one fully appreciates the appositeness of certain recent letters in the "Daily Telegraph." The play is, in fact, for its earlier half, quite Ibsenish in its purposefulness; and Saul also is among the prophets. It was only last June that Mr. Buchanan called Ibsen a "Zola with a wooden leg;" and behold he has now a wooden leg of his own, and rests his lame story on a prop of morality—very much to its advantage.

It may seem a high compliment to compare Mr. Buchanan's stagework to Ibsen's; but "Man and the Woman" is, for an act and a half at all events, very far ahead of any play which its author had hitherto given us. It may, indeed, almost be tried by the standard—I won't say of Ibsen, which Mr. Buchanan would hardly take to be a compliment—but of the Scotch poet's own earlier poetry and best novels; and one could not but feel hopeful for the drama in 1890, when at a scratch *matinée*—commonly the refuge of the destitute—such work, so carefully acted, was shown.

The story—old enough, it is true—is broadly and clearly set forth: the author shows an immense improvement in stagecraft, as well as a great stride to the front in his dialogue, in the characterisation of the three people in whose hands lie most of the first half of the play (of which only I am telling you—at present). These three are a pair of clergymen and an æsthetic villain—the last drawn and perhaps acted with a touch of caricature, yet with imagination and vigour: the two others in all ways admirable.

In the development of these characters, and the laying the foundations of a story full of promise, an act and a half of the highest interest are passed. There is a sombre dramatic feeling, a picturesqueness of English country-life, and withal plenty of true comedy, never obtained by the forcing-in of silly and unnatural stage-fun. The characters even talk divinity, and make it interest and amuse an audience—"amuse" in the best and not in any irreverent sense—and this because one feels that the author is speaking of what he understands, and that his heart is in his work. Moreover, Mr. Nutcombe Gould was perfectly natural and charming as the manly young curate; Mr. John Beauchamp showed him-

self a true comedian as the "high and dry" vicar, and Mr. Cyril Maude again proved himself the most promising, perhaps, of all our youngest actors. As the part developed, it became a little too much for him: he lacked variety—last to come of an actor's qualities!—and sustained force. But yet the part as he played it was a creation. Make-up, voice, bearing, all showed that he could imagine an original character of a kind far stronger than he has had the chance of showing us at the Vaudeville. He should in time do great things.

As I have told you, the first half of the play promised a story of much interest; but it never came. The plot, as it appeared in the remainder of the play, was not worth mentioning, and I shall not mention it. Slowly the interest died out, the characters faded, the chances for acting disappeared; though I think that Miss Myra Kemble—the Australian actress who gave the *matinée*—might have made something stronger and more interesting of her part. But not very much, perhaps.

It remains only to be said that the piece was singularly well rehearsed for a *matinée* production—thanks probably to the stage manager, Mr. Macklin—and that last Thursday was held to be by no means a wasted day by your industrious

MUS IN URBE.

## NOTES AND NEWS.

Mr. Buchanan's "Clarissa" was to have been produced—or so rumour said—on the afternoon of Christmas Eve at the Vaudeville; but Boxing Day is over, and we have seen no sign of it. Meanwhile, Miss Virginia Bateman has produced at Birmingham Mr. Wills's play, founded on the same magnificent novel; but, as far as one can judge, with no especial success. Mr. Wills's *Clarissa* escapes the worst of Lovelace's devilish schemes, but nevertheless goes mad and dies. Richardson's *Clarissa* was not like that.

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Talking of Mr. Buchanan—as one must talk of something—what a prolific playwright it is! Not H. J. Byron, with all his fluency of punning, did such a year's work as the versatile Scot. Besides his magazine-work, and the novels, poems, and other trifles with which he occupies his leisure, consider only how he has enriched the British stage in this year just passing! There was "That Doctor Cupid," the bright little play at the Vaudeville; and the ill-fated "Old Home," and the more ill-fated "Angelina," at the same house; and now there is an important play like "Clarissa" there. Then the "Man and the Woman," last week produced, is serious work; and there must have been a good deal of thought in the clever adaptation of "A Man's Shadow" for the Haymarket. Finally, Mr. Buchanan is said to have recast the new opera "Marjorie" for the Prince of Wales's; and it is our impression—has memory tricked us for once?—that he adapted "Théodora" for Miss Grace Hawthorne.

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The days when every theatre, West-end or East, had its pantomime, are long gone by; and this Boxing-night saw only two—those at Drury Lane and Her Majesty's. They are, of course, too late for notice this week; but we may take it that Brother Charles has done his best to outshine Brother Gus, and that Brother Gus—the great Druriolanus of the County Council—has done his best to outshine himself.

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"Master and Man," the new melodrama by Messrs. Sims and Pettitt at the Princess's, is not new to London, though it is new to the West-end. It has been played both at the Grand and at the Pavilion, where we briefly noticed its production. It struck us then that it was quite as good as the usual West End melodrama; it strikes us now that it should surely be a decided success in Oxford-street. For the acting—well played in the far East, it is, we are glad to say, yet better played in the West. Oddly enough, however, the great scene of the Foundry, and the whole stage management of the great "effects" which there take place, were far better

done at the Pavilion than at the Princess's. Mr. Henry Neville plays the hero, and looks preposterously young and handsome. Needs it to be said that he gives every word its full value of meaning and emotion? There is no such hero of melodrama as this admirable actor. Mr. J. H. Barnes, too, is at his very best; for years he has done nothing so strong and telling. Mr. Pateman has the part of the piece, and plays it, of course, thoroughly well; but it is hardly the best thing we have seen him do. The bold bad betrayer is not to be highly commended; and the comedy-acting, though careful, is not remarkable—the freshest bit being the very clever and humorous sketch of an acrobat, in the last act, by Mr. Fred Shepherd. For the ladies, Miss Fanny Brough is as bright as ever in a very usual sort of part; and Miss Pateman plays thoroughly well as the heroine.

### NOTES FROM ITALY.

(FROM AN OCCASIONAL CORRESPONDENT.)

That "It is not always May" is a truism applicable to musical and artistic seasons as well as to seasons temporal we here in Milan, the central point of music in the "Land of song," have of late vividly realised. However, the "Scala" will be opened on December 26th, when the Carnival Season will be formally inaugurated with Wagner's "Meistersinger." Other operas to be performed during the "Carnevale" (which lasts from December 26 until Lent) are "Amleto" by Thomas; "Edgar," by Puccini; "Le roi d'Ys," by Lalo; and Verdi's "Simon Boccanegra." Two grand ballets ("La Scala" is noted for its ballets) are also on the repertoire. Among the singers Mesdames Cattaneo and Gabbi are perhaps best known to London audiences—the former, it will be remembered, sang Desdemona in the performances of Verdi's "Otello" this year at the Lyceum.

Opera is, as a rule, in greater favour than concerts with Italian audiences, and there have been no concerts at all in Milan this winter until the present week, which has witnessed the astonishing number of four pianoforte recitals. M. de Pachmann and Herr Grünfied have each given two recitals in the concert room of the Conservatoire. The former had a small though highly appreciative audience (Sunday, 8th, and Tuesday, 10th), and his programmes included Beethoven's Sonata, Op. 54, a Romanza by Schumann, and various other composers besides Chopin. His rendering of Henselt's "Si oiseau j'étais" was vociferously applauded on both occasions. Herr Grünfied's performance on Thursday, 12th, constituted the first concert of the Società del Quartetto (a society which no longer adheres strictly to the original lines implied by its name). The eminent German pianist excited well-deserved enthusiasm by his masterly rendering of the widely differently styles of music included in his programme (Bach, Beethoven, Brahms, Schumann, Chopin all being represented), and his concluding *tour de force*, a fantasia upon airs from Lohengrin and Tannhäuser—the performer's own composition—showed to the full his immense mechanical skill.

Perhaps the unfamiliar alone is romantic; at any rate, a young Italian composer has written an opera (performed with success at Bologna) which bears the somewhat prosaic title of "William Ratcliffe"—prosaic, that is to Italians—to English ears possibly the name conveys mystery and poetry.

Verdi is at present at his charming villa "Sant Agate," where he lives in happy seclusion with his second wife, Guiseppina Verdi, who is a celebrity in her own right, not merely as the wife of her illustrious husband. She was formerly a singer of no small merit, and was a worthy interpreter of Verdi's operas at the commencement of his career as a composer.

Lamperti, the veteran teacher of Albani, Van Zandt, and others of European fame, is still giving lessons in Milan. In spite of his great age pupils still flock to him, for he is one of the few remaining adepts of the famous old Italian school of singing, and his wonderful skill in producing or posing the voice is still unrivalled. He knows the secret of the beautiful *legato*,—of the real Italian *Cantilene*, now so seldom heard in its purity. Italian singers of the "old school" sigh over the present decadence in singing, and lament the fact that the once sacred strains of Bellini and Donizetti are treated with scant respect by the present generation. "A prima donna was formerly an artist, now she is a chorus-singer," remarked one of them bitterly the other day.

But in spite of the different style demanded by the opera of to-day, singers still come to Italy to learn singing. Lamperti's hobby is a wonderful *legato*, which must resemble the even *legato* of a violin (he says), and when his pupils sing he goes through the pantomime of playing the violin in

time to their singing. When they produce the voice wrongly, occasioning a break in the *legato*, he draws his bow under instead of over the imaginary instrument, which means "all wrong, out of tone!" In fact the venerable Maestro's teaching throughout is carried on more by signs than words, and pupils find much difficulty at first in understanding what he means. Bellini and Donizetti are of course supreme divinities with Lamperti, and it is marvellous to hear him give a lesson on "Sonnambula," the perfection of rendering which his soul demands being indeed difficult of attainment. But, however difficult perfect singing may be, the votaries of the art congregate in Milan in undiminished numbers. It is computed that in Milan alone some six hundred future prima donnas are at present studying under various masters. It is to be hoped they will all succeed.

There are celebrities in Milan besides Lamperti—the Conservatoire can boast of Andreotti the pianist, famous as an interpreter of Chopin, and Bazzini, the violinist and composer of classical trios and quartets, perhaps better known and appreciated in Germany than in England. His "Francesca di Rimini" was most favourably received in Berlin not long ago. Bazzini is the present director of the Conservatorium of Milan.

Carducci, the great poet of "New" Italy, resident at Bologna, has issued a third volume of his "Odi Barbare." These "barbaric odes" are so-called because they reproduce in Italian verse the "barbaric harmonies perceptible in Latin verse, introducing Greek-Latin rhythms into the Italian rhymeless ode—restoring, in fact, the Sapphic, Asclepiadic, and Alcaic metres. Carducci's odes, however, are not merely a reproduction, they are modern spirit cast in classical mould, keeping merely the outlines of the ancient forms, not their spirit. In them he gives us Paganism in form, but with modern sentiment, and therefore his odes are perhaps more successful than previous attempts made in various other languages to revive these ancient metres. Carducci, who is perhaps better known and appreciated in Germany than in England, is essentially a lyric poet. "The Epic," he says, "was buried some time ago, the eternal form of poetry is the Lyric." In classical purity of style and in exquisite sentiment he stands foremost amongst modern Italian poets. His "Hymn to Satan" (published 1863) is a grand revolt made by New thought or Reason against the old yokes of Ignorance and Superstition. His tendency may be gathered from the following extract from some of his prose writings:—

"I have hymned Nature and Reason, the two divinities of my soul and of all generous and brave souls, two divinities detested under the name of Flesh and World by a recluse and self tormenting asceticism and excommunicated by Theocracy under the appellation Devil."

### MUSIC IN GLASGOW.

(FROM A CORRESPONDENT.)

Two events of special importance in musical circles have taken place in Glasgow within the last ten days, viz., the production for the first time in Scotland of Beethoven's celebrated *Missa Solemnis* in D, and the first performance of a Symphony by Frederic Lamond, the well-known pianist, both at the Glasgow Choral Union Concerts. The mass, considering its enormous vocal difficulty, received an excellent interpretation, highly creditable to the choral society and its chorumaster, Mr. T. Bradley. Very few choral societies in the United Kingdom could have given such an admirable rendition of the excessively exacting vocal part of the work.

Mr. Lamond's symphony, which is the young pianist's first effort in orchestral composition, is a work of high promise. It was intended in the first instance as a serenade, but the composer was led to expand it into the dimensions and complexity of a symphony by the advice of rather injudicious friends, with the result that, regarded from a symphonic point of view, it lacks dignity and breadth. The work throughout is of a light character, and betrays inexperience of orchestration. The first movement is the happiest, and in this both the subject matter and treatment are excellent, and give evidence of musicianly training, artistic susceptibility, and refined feeling. In the other portions of the work the composer is less satisfactory. His treatment of his subjects suggests immaturity and a lack of individuality. As the symphony will be heard shortly at the Crystal Palace we need not refer to it further at present. At the same concert, the whole of which was conducted by Mr. Manns in the most masterly way, Mr. Lamond played Saint-Saens' 4th Concerto in C minor and Solos by Liszt and Henselt.



## MUSIC IN AMERICA.

NEW YORK, DEC. 10, 1889.

The German Opera Troupe at the Metropolitan House have so far given us "The Flying Dutchman," the "Queen of Sheba," "Il Trovatore," and "Don Giovanni," and this week will produce also Verdi's "Ballo in Maschera" and Rossini's "William Tell." In the "Dutchman" the honours fell to Reichmann, the baritone, who was much admired. In the "Trovatore" it was Reichmann and the tenor, Perotti, who won public favour, the ladies, Frauleins Weisner and Huhn, not coming up to the standard of their many predecessors as Leonora and Azucena. "Don Giovanni" was not received with special favour, the ladies taking the three principal parts scarcely answering expectation. Reichmann was liked again.

The musicians in the orchestra are thoroughly discontented with the sinking of the floor and the construction of a pit, *à la* Bayreuth, in which they are imprisoned, unseeing and unseen. Some of the singers also object to the arrangement, declaring that they cannot hear the accompaniments to their own solos, and do not know whether they are singing with the orchestra or are at variance with it.

Patti has arrived in excellent health and spirits, and after spending only a day or two in New York proceeded to Chicago, and ere this letter is received the news of her *début* on the opening night of the Mammoth Auditorium will have been cabled across the ocean. Nordica arrived in the same ship, and Albani, Tamagno, Perugini, and the others had arrived several days previously. The enormous sale of seats at Chicago it is said ensures in advance the success of Mr. Abbey's enterprise.

A number of concert singers and professors talk of organising a sort of mutual protective union, binding each other to refuse to sing at social gatherings, church entertainments, &c., unless they are paid for it. There is so much singing and playing for nothing here, that it is becoming more and more difficult for even well-known professional artists to get paid engagements.

Gilmore's immense band after a tour through the South, with Campanini among his vocal stars, is on its way northward, and will appear in New York on the 22nd of December.

At a recent performance of the "Creation" at Newark, N.J., by the Schubert Society of that city, the janitor had neglected to light a fire, and audience, orchestra, and singers wore their overcoats and heavy wraps. The soprano soloist while singing "With Verdure Clad" was herself clad in a fur-trimmed cloak. Despite the bitter cold the whole oratorio was given, half of the audience remaining to the end. The next day most of the singers were laid up with colds and rheumatism.

NEW YORK, DEC. 14.

A brilliant hit has been made by the German Opera Company by the production, for the first time here in the German language, of Verdi's "Ballo in Maschera," placed upon the stage with great splendour of scenery and costumes. The masked-ball scene was surprising in its populousness and effect. Conductor Seidl introduced here the ballet music from Massenet's "Cid," which was given with spirit and dash by the orchestra, and made a delightful impression. Lili Lehmann as Amelia, Julius Perotti as Ricardo, and the baritone Reichmann as Renato sang and acted well, and altogether this was a notable production. Perotti is announced to sing in "Tell," "Trovatore" and the "Queen of Sheba" are to be repeated, and "The Jewess" is to be given at the end of the week. The attendance is large, the diamonds are brilliant, and the boxes are empty until the second act.

Vogl, the Munich tenor, has arrived after a very stormy voyage, and is ill with an abscess in the neck. It has been lanced, and he is recovering. This delays his *début*, which will probably be in "Lohengrin."

From Chicago come further news of the opening of the great Auditorium, of the tremendous sensation made by Tamagno in "Tell" and "Trovatore," of the successful *début* of Albani in "Faust," aided by Ravelli, Novara, and Monescalchi; and of the quasi-success of Patti as "Juliet." Her second opera will be "Lucia." Western audiences do not appreciate her exquisite skill as keenly as they do the robust high C of Tamagno.

Gilbert and Sullivan's "Gondoliers" is to be given here in the Park Theatre, an inferior house lately devoted to Harrigan's local comedy sketches.

FRANCIS WILLIAMS.

## CONCERTS.

## POPULAR CONCERTS.

According to a time-honoured custom, the instrumental portion of last Saturday's concert consisted of works by Beethoven. The first Rasoumofsky Quartet, which led the way, was played in rather unimpassioned style by Madame Neruda, MM. Ries, Straus, and Piatti. Sir Charles Hallé followed with his familiar reading of the Waldstein Sonata, and, as an encore, the Scherzo from the Sonata in E flat, Op. 31, No. 3; while the third and last important number was the, happily, no less familiar rendering by Sir Charles and Lady Hallé of the Kreutzer Sonata. Miss Marguerite Hall, in the absence of Miss Liza Lehmann, through illness, varied the programme agreeably with Schubert's beautiful song "Huntsman, Rest!" and two of Goring Thomas's highly finished and ever-welcome productions.

Monday's programme, though containing Mozart's Clarinet Quintet and the Trio in C minor, op. 1, No. 3, of Beethoven, was not "strong" enough to induce Mr. Chappell's patrons to ignore, for the sake of art, the heavy claims upon their time consequent on the Christmas season; and a depressingly large number of empty seats bore testimony to the fact. The faithful, however, made up in enthusiasm for their lack of numbers, and, in one instance, even allowed their zeal in this particular to outrun discretion. We might, indeed, describe the encore which followed Miss Janotha's very second-rate reading of Chopin's Barcarolle (op. 60) in the words of the countryman, "She didn't play it at all well the first time, so the audience made her come out and play it over again," but for the fact that the "over-again" piece was the same composer's "Berceuse." Both pieces were played too quickly, their phrasing was indistinct, and the dreamy, tender, and caressing style so necessary in Chopin's *slow* melodies was almost altogether absent. We are obliged to speak with this exceptional severity because the hopes we had once formed of Miss Janotha's future were exceptionally high, and we cannot believe that these hopes are doomed to disappointment. The clarinet part of Mozart's lovely work was, as on so many previous occasions, in the hands of Mr. Lazarus, whose perfect phrasing again elicited the warmest admiration. The finished art of Madame Neruda in two "Volker" of Raff and Miss Fillunger's excellent delivery of songs by Schumann were noteworthy features of the concert. The accompaniments were in the safe hands of Madame Olga Neruda and Mr. Frantzen.

## STREATHAM CHORAL SOCIETY.

First performances of new choral works in London proper are getting rarer every year, and threaten to become altogether a thing of the past. Thanks are therefore due to those of our suburban choral societies who with commendable enterprise produce new works like Mr. Hamish McCunn's remarkable Op. 2, "Bonny Kilmeny," of which the "first performance in London" was given by the above society on the 19th inst. We congratulate Mr. Macpherson, the conductor, and his choir on the successful production of so charming a composition, while we cannot but express our surprise that a work which seems to exactly suit the requirements and capacities of small choral societies should have remained unsung even for the time which has elapsed since the publication of the score. "Bonny Kilmeny" is one of the most delightful "small" works that have come under our notice for some time. The easy flow of agreeable and often expressive melody; the refinement and graceful simplicity which distinguish the greater part of the music but which never degenerate into maudlin sentimentality or insipidity; the absence of all striving after cheap effects as well as of elaborate and difficult ensembles should make Mr. McCunn's cantata almost an ideal work for the many suburban choirs of limited resources and capacities. But there is in his music much that will delight musicians by its spontaneity, and the artistic certainty of touch which enables him to say exactly what and as much as the exigencies of the poem required, and no more. Hence we have scarcely any repetition of the words, and the choruses are sometimes even almost too short to create their proper effect. This self-restraint, by the bye, is one of Mr. McCunn's chief characteristics, and is remarkable in so young a composer; but it is an open question whether

he may not carry it too far, and, in fact, his latest work, "The Lay of the Last Minstrel," contains movements which, on account of their shortness, create no impression whatever. From what we have said above with regard to the simplicity of the music it must not be inferred that the cantata is lacking in such desirable qualities as warmth, passion, and dramatic grip. We refer the reader to the first tenor solo, the following chorus "In yonde greenwood," the baritone solo "Long have I searched" (with its clever version, in augmentation, of the "Kilmeny motive"), and the dramatic chorus "Kilmeny! O, where have ye been?" with the impressive p.p. ending. The most elaborate numbers are the one soprano solo and the epilogue, both of which are excellent. The latter may be "necessary to complete the work musically," but the mention of the "Golden air of Zion," after the telling of Kilmeny's sojourn in "Faery land," strikes us as somewhat incongruous. We have left ourselves very little space to refer to the performance, which, as far as the choir was concerned, was highly creditable. As is the case in most choirs the tenors are the least satisfactory division of Mr. Macpherson's intelligent and capable body of voices, and they were mainly responsible for the few instances in which fault could be found on account of a tendency to sing out of tune. On the whole, however, attack, intonation, and general efficiency were above the average of small choirs; a little more resonance and sonority, especially in the male voices, would be a desideratum. The soloists, Miss Barnard (who had undertaken the part at very short notice), Mr. Packer, and Mr. Taylor were efficient, but did not seem to have gauged the possibilities of their parts. Mr. Herbert Lake, in the absence of an orchestra, played the accompaniments (which, to judge from the score, should prove very interesting) on a Broadwood grand in a very satisfactory manner. The concert opened with a good performance of Bennett's "Woman of Samaria."

#### SOUTH LONDON CHORAL ASSOCIATION.

This association gave a performance of the "Messiah" in St. James's Hall on the evening of the 20th, under the conductorship of Mr. L. C. Venables. That Handel's work retains its hold upon the "democratic" amateur, even if it have lost it upon the higher classes was apparently shown by the crowded state of the cheaper seats and the equally noticeable emptiness of the stalls. Those who came had their reward in an excellent performance, of which the honours were divided as evenly as possible between soloists, chorus, and orchestra. The soloists were Mrs. Hutchinson, who sang with great intelligence, making her chief effect in "I know that my Redeemer liveth;" Miss Hilda Wilson, whose beautiful voice and pure style are seldom heard to such advantage as in "He was despised;" Mr. Henry Piercy, rapidly attaining a deservedly high position as an exponent of oratorio music; and Mr. Andrew Black, whose only fault was a want of clearness in the "divisions," of "Why do the nations," his excellent voice and phrasing otherwise helping him to success. The performances of the chorus were distinguished by precision, firmness of attack, and good intonation; and the band, led by Mr. T. E. Gatehouse, was entirely adequate.

#### ROYAL COLLEGE OF MUSIC.

Musicians are so seldom given an opportunity of hearing Berlioz' "L'Enfance du Christ," that the announcement of its performance by the students of the Royal College, when added to the interest which always attaches to the last concert of the term, was amply sufficient to account for the large audience, representative of every section of the musical world of London, which assembled at Kensington Gore on the evening of Friday week. Given by Sir Charles Hallé some six years ago, and at the Crystal Palace three years later, the work has since been suffered to fall into a neglect by no means sufficiently accounted for even by the manner, largely alien to the English mind, in which Berlioz has chosen to treat some of the episodes, and which suggests rather the realistic simplicity of mediæval times, than the more spiritual and reverential style of later days. Allowance must, however, be made for the weakness of the libretto, accentuated, moreover, by the badness of the English translation. It is scarcely necessary to say that the greatest beauties of the work are to be found in the orchestral portions of the score, though

many of the choruses are full of charm, and dramatic significance is by no means wanting in the solos.

The performance under Professor Villiers Stanford was highly creditable, more particularly to the orchestra. Special praise should be accorded to Miss Alice Smith (harp) and Messrs. E. Ingham and W. O. Carrodus (flutes) for their artistic interpretation of the serenade in the third act. The solos were entrusted to Miss Mary Richardson (Mary), Mr. John Sandbrook (Joseph), Mr. Samuel P. Musson (Herod), Mr. C. J. Magrath (the Father of the Family), Mr. Samuel Schofield (a Centurion), Mr. Sidney W. Daniels (Polydorus), and Mr. Edward G. Branscombe (the Narrator). All of these proved capable exponents of their allotted music, though Miss Richardson, Mr. Magrath, and Mr. Branscombe distinguished themselves specially by the earnestness and intelligence which they brought to bear.

#### ROYAL AMATEUR ORCHESTRAL SOCIETY.

The first smoking concert of the season was held at St. James's Hall on the 21st inst. The band, under the direction of Mr. George Mount, was heard to considerable advantage in Auber's Overture to "Zanetta," a couple of Brahms' Hungarian Dances, a selection from "Lucia di Lammermoor," the Ballet Music to "Robert le Diable," and the March from "Tannhäuser," but was less successful in the Slow Movement from Beethoven's Fourth Symphony, which was hardly treated with sufficient tenderness. The soloists were Herr Schönberger, who played Schumann's "Aufschwung" and "Traumeswirren," and two of Brahms' Hungarian Dances in his very best style, and Mr. Durward Lely, who sang "Una furtiva lagrima," from Donizetti's "L'Elisir d'Amore," and Carey's "Sally in our Alley" with true and unaffected expression. The audience was of the usual fashionable description at these concerts, and was attended by H.R.H. the Prince of Wales, H.R.H. the Duke of Cambridge, and a host of notabilities.

#### MEISTERSINGERS' CLUB.

An excellent orchestral and vocal smoking concert was given at this club on the 20th inst., under the direction of Mr. Norfolk Megone. The works presented were mostly of a light, though by no means frivolous, character, which is more than can be said of the generality of such entertainments. The performance of Massenet's Ballet Music, "Le Cid," by the Meistersingers' orchestra brought out all the fascinating qualities of this delightful work, in which are exemplified in the happiest way the best features of the modern French School; and the refined phrasing of Grieg's "Two melodies for strings," and the spirited renderings of works so widely different as the Overture and Tarantelle from Raff's Italian Suite, Gillet's piquant Intermezzo "Loin du Bal," Weber's "Invitation," and Theo. Ward's pretty *pizzicato* "Wayward Fancies" were ample evidence of the zeal and ability of the conductor. Mr. Egbert Roberts gave an excellent rendering of Vulcan's song from "Philemon and Baucis," and with Mr. Dyved Lewis Benedict's duet "The Moon has raised her lamp above," and MM. Louis Paul, F. W. Stanley, and Fred Darvell also contributed to the amusement of the audience.

#### CLAPHAM PHILHARMONIC CONCERTS.

The third of the series of eight concerts to be given under the above title by Mr. Walter Mackway, took place on the 19th inst., at the Assembly Rooms, in presence of a sufficiently numerous audience. The programme consisted of various pieces of chamber music, supplemented by a few solos. The chief pieces were contributed by Mr. Chas. Ould (cello), Mr. Percy Ould (violin), and Mr. C. Hopkins Ould (piano), who rendered in effective fashion Mendelssohn's Trio in C minor and Beethoven's Trio in D, besides various solos for their respective instruments. More novelty attached to the production of Brahms' "Liebeslieder" Waltzes (first set), the vocal part of which was fairly rendered by Miss Lottie Whitmell, Miss Lucy Etheridge, Mr. Walter Mackway, and Mr. Charles Copland, with Mr. Alfred Izard and Mr. C. H. Ould at the piano. But Brahms is clearly for the present beyond the appreciation of Clapham audiences, for these charming pieces were received with the utmost coldness, even Nos. 9 and 11, which are almost invariably encored at the Monday Popular Concerts, being allowed to pass without a hand. Of the soloists Mr. Charles Ould, in two pleasing pieces by Goltermann, was the most successful, inasmuch as he alone resisted the temptation to

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indulge in exaggerated displays of force, entirely out of place in a *locale* of such very moderate dimensions. The next concert, on January 23, will consist of a piano and violoncello recital by Mr. T. A. Matthay and Mr. W. E. Whitehouse, with songs by Mr. Walter Mackway.

### ST. PAUL'S SCHOOL.

The Musical Society, composed of pupils of the above school, gave a concert in the Great Hall on the 18th inst. This society has been but recently formed, and the admirable renderings of concerted vocal and instrumental music speak much for the perseverance and ability of the conductor, Mr. E. C. Marchant. The vocal selections included part songs by Goss, Pearsall, and Leslie, and Smart's Trio, "Rest thee on this mossy pillow," very well given by Masters R. W. Hudson, C. G. Webster, and Mr. E. C. Marchant, and Duet, "When the Wind blows in from the Sea," sung by Mr. C. and Master G. Bailey. Mr. E. C. Marchant in Handel's "Behold, a Virgin," and the Captain of the School, Mr. C. Bailey, in Hullah's "The Storm," were much applauded for very successful efforts. The Society includes also many young instrumentalists of much promise, and in the cases of Masters R. C. and E. C. Davis, of conspicuous ability. The former of these young gentlemen played Alard's Fantasia on Gounod's "Faust" for violin and the latter a "Morceau de Salon" by Albert for violoncello, with a refinement of phrasing, truth of expression, and easy mastery of technical difficulties which would be remarkable in performers far older in years. Masters G. Lawrence and C. P. Williams played respectively Raff's Cavatina and a Gavotte by Bohm for violin, with good style and tone, and Master G. W. Saunders in Bendel's "Am Genfer See" for pianoforte, displayed considerable artistic feeling. An excellent performance of Haydn's Toy Symphony brought the concert to a genial conclusion.

## REVIEWS.

### NEW MUSIC.

Messrs. STANLEY LUCAS, WEBER, and Co. have published "Ye Mariners of England," a naval ode for chorus and orchestra by Edmonstone Duncan. As far as may be judged from the pianoforte score this is a really fine work, distinguished by much spontaneity, dramatic power and solidity, and is in many ways a strikingly sincere expression of the highest qualities of the English nation. Mr. Duncan has boldly availed himself of "Rule Britannia," that same theme which Wagner held to be so accurately descriptive of British character. There is but one break in the ode, which occurs after the commencement of the last verse, where a short episode treats of the "return of the star of peace." This episode is characterised by great depth of thought and harmonic richness, and is followed by aspirated quartet to the words "Our song and feast shall flow." The harmonies throughout are of the most modern type, and always helpful to the expression of the dramatic idea, while the part-writing bears the impress of a strong and skilled hand. If it be suggested that there is a certain lack of contrast in the work—and indeed there is little attempt at tenderness or suavity of melody until the last few pages—this charge must fall to the ground when the significance of Campbell's poem is remembered, for, save in the concluding lines, the poem is throughout strong and stirring. Altogether the ode may be pronounced a valuable addition to the modern *répertoire* of choral and instrumental works. We understand that this fine composition will be brought to a first hearing at the Glasgow Choral Union Concerts, in March, under Mr. Manns.

We have received "Two New Nocturnes" from the pen of Dr. C. Swinner-ton Heap (published by the LONDON MUSIC PUBLISHING Co., Limited), No. 1 in G minor, No. 2 in D flat major, dedicated to Miss A. B. Guillebaud. Written in Dr. Heap's happiest vein, they are scholarly and melodious throughout, and certainly deserve popularity. No. 1 in 9-8 time opens with a flowing legato theme succeeded in the 17th bar with a second theme introducing scale and arpeggio passages effectively written, and closing with the opening theme. The second piece has for its basis an effective

melody partly with semiquaver accompaniments for both hands in the manner of Chopin and Schumann. The principal theme is given out in broad chords full and rich. The pieces are well adapted both for the drawing room and the concert platform.

Mr. JOSEPH WILLIAMS, 24, Berners-street, is the publisher of an album of twelve songs from the pen of Mr. F. H. Cowen. The book includes settings of poems already familiar by the treatment of other composers, such as Swinburne's "Ask Nothing More," and Mrs. Browning's "Insufficiency," and, indeed, with one possible exception, all the poems are well known. It is, therefore, to award high praise to say that in almost every case Mr. Cowen has written music which sets out in a new light the inner significance of the verses. The two first-named are intensely dramatic, while—to select but two or three from a number singularly equal in merit—"For a Dream's Sake," "Song for Twilight," and "I think on thee in the night" are all distinguished by the utmost grace and tenderness. Perhaps one of the happiest inspirations in the book is "An Idle Poet," somewhat Schumannish in its peculiar rhythm, but otherwise very original and delicate. The album—which is published at the price of four shillings—should meet with the widest acceptance.

Mr. WILLIAM REEVES, 185, Fleet-street, publishes a charming cradle song, appropriately entitled "Hush," the words of which are by Donald Robertson, and the music by Edward Spence. The melody, though simple, is well fitted to the subject, the idea of which is materially assisted to realisation by the rocking rhythm of the accompaniment.

Messrs. ASCHERBERG and Co., 46, Berners-street, W., send us the following—"Espanita," a Spanish love song, words by F. Bowyer, composed expressly for Madame Marie Roze, by Antonio L. Mora, which is a vocal waltz of a very taking character. "Love's Reverie," words by E. Oxenford, music by H. Kreuz. This also, though in part an andante, slides at the end of each verse into a waltz refrain. Much bolder and more original is "The Vampire," a spirited pirate-song for baritone, of which the words are by Henry Martingale, and the music by the late Michael Watson. "John's Wife," by F. E. Weatherly and J. L. Roeckel, is one of those homely effusions beloved in the domestic circle—the manly words are capitally set. "Love can wait," by Clifton Bingham and H. Trotère. This pleasing song commences seriously, but merges into a pseudo-waltz. "In Dreamland" is the well-written setting by Henri Logé, of words by D'Arcy Jaxone, which Miss Marion Hood has made so popular in the Gaiety burlesque of "Ruy Blas." "Only Bubbles," written by Arthur Chapman, composed by A. H. Behrend, will commend itself to those who like a gentle and tender ballad, whose melody is in admirable keeping with the words.

Miss MAY OSTLER has written a very pleasing set of waltzes on Sydney Smith's popular song "For You," with which Miss Florence St. John—whose portrait graces the title page—made such effect in "Faust up to Date."

### PROVINCIAL.

BIRMINGHAM, DECEMBER 14.—That musical taste in Birmingham is governed only by fashion was once more clearly shown on the occasion of the complimentary concert given to Dr. C. Swinnerton Heap, when his cantata, "The Maid of Astolat," was heard here for the first time, although three years have elapsed since its first production at the Wolverhampton Festival of 1886. We imagined the Town Hall would be crowded, but the contrary was the case, and the committee who organised the concert will be losers of a goodly sum. Dr. Heap, who conducted in his own masterly way, must rest content with the consciousness of an artistic triumph. The magnificent chorus and excellent orchestra under such leaders as Mr. F. Ward and Mr. Rees did their work well, the chorus showing careful training and firm attack, whilst the band played in a way which showed that they loved and appreciated the work. The ovation bestowed on the Processional March, which had to be repeated, was sufficient proof of the masterly rendering of a fanciful, picturesque, and characteristic piece of orchestration. The principals were: Mrs. Hutchinson (who created the prin-

cipal soprano part on the first production of the cantata at Wolverhampton), Miss Emily Lloyd, Mr. Orlando Harley, Mr. D. Harrison, and Mr. W. Evans. The Birmingham Festival Choral Society's second subscription concert of the present season showed a considerable decrease in the attendance, and we sincerely regret to have to record such an unpleasant fact. The excellent performance certainly deserved a crowded hall, and seldom have we heard our famous chorists in better form, or the orchestra more united and subdued. Yet patronage was not forthcoming. The programme included Gounod's "Messe Solennelle," Dr. Stanford's Choral and Orchestral Ballad, "The Revenge;" and Mendelssohn's "Die erste Walpurgisnacht." None of these works are unfamiliar to Birmingham concert-goers. The "Mass" and Dr. Stanford's "Revenge" have been given by the society not very long ago, but Mendelssohn's Cantata has not been heard for years, and showed that the composer still holds his own in the town where his great "Elijah" first saw daylight. It was splendidly rendered, from the overture to the grand chorus of Druids, "Unclouded now, the flame is bright." The principal vocalists were, Madame Clara Samuelli, Mrs. Payton, Mr. Iver McKay, Mr. Watkin Mills; organist, Mr. C. W. Perkins; and conductor, Mr. Stockley. The demands made upon the principals were not very great. Mr. Watkin Mills suffered from hoarseness, and did his best under trying circumstances. Mr. Perkins presided for the first time at the newly-constructed organ, which is not yet in perfect order, and we therefore refrain from judgment on it till it is completed. The Clef Club gave their last smoking concert a week ago. The interest centred upon a MS. Sonata for piano and violin in E minor (op. 12), by our talented townsman, Mr. J. D. Davis. It was the first time of performance, and was entrusted to Messrs. W. F. Newey and Mr. F. Ward, who did justice to a work abounding in abstruse and intricate Wagnerian and Schumannesque forms. The sonata consists of four movements—adagio, allegro vivace, ballade (adagio sostenuto), and finale, allegro con brio. The work as a whole shows considerable inventive power, and effective and clever writing, and is the outcome of exuberant youth; but it is ambitious, and requires pruning before it may be publicly accepted. The Ballade especially is too much spun out, and there are in it abrupt climaxes which are not altogether poetic in conception. On the other hand the chief theme and the episodes following are charming in the extreme. The Birmingham Choral and Orchestral Association gave a selection from the "Messiah" before a large audience at popular Saturday night prices. Mr. George Halford, F.C.O., Mus. Bac., conducted in his usual effective manner.

BRISTOL.—Two interesting musical events occurred on Saturday week. In the afternoon Messrs Carrington, F. Huxtable, Gardner, and A. Waite, gave their third classical concert at the Victoria Rooms. The scheme embraced a new Trio in G for piano, violin, and violoncello, written by Miss Ellicott—one of the best examples of her compositions of this nature. It was excellently interpreted by Miss Ellicott, Mr. Carrington, and Mr. Waite, and was cordially received by the thin audience. Three movements from an early Trio for strings of Beethoven and two movements from Hiller's Quartet, Op. 133, for piano, violin, viola, and cello were also included in the programme. Miss Grainger Kerr was the singer. The 68th concert of the Bristol Musical Society was given in the evening at Colston Hall, which was densely crowded. Miss Alice Gomez was the chief attraction. The lady sang some familiar songs, which were received with fervour, and Mr. Maldwyn Humphries also contributed vocal pieces with success. The admirable singing by the choir of several part songs and choruses was most interesting and pleasing to lovers of true art. Organ solos were played by Mr. George Riseley, a piccolo solo by Mr. Ace, and overtures and selections by the band.

The last Popular Chamber Concert before Christmas took place on the 10th, when Prout's Quartet in F, op. 18, was included in the scheme. It was played with skill by Miss Lock, Messrs. Hudson, Gardner, and Waite. An Idyl for violin, viola, and piano, written by Mr. A. Hudson, was publicly played for the first time. It is melodious and graceful, and was favourably received. Miss Clara Butt, a local performer, sang several songs with great success. A new social and musical society, established in connection with University College, Bristol, and embracing present and past students, held its first meeting on the 12th, when an interesting programme of music and recitations was presented. Miss Alice Gomez was the principal attraction at the Saturday Popular Concert on the 14th inst. A crowded audience gave her a cordial greeting, and recalled her after nearly every song. Mr. Maldwyn Humphries, who took part in the recent intermediate concerts

of the Bristol Musical Festival Society, successfully contributed several pieces. The singing of several bright choruses and part-songs by the choir was, however, the most praiseworthy achievement from an artistic point of view. The band performed selections, and Mr. Riseley played organ pieces. At the *matinée musicale* of Messrs. Carrington, F. Huxtable, Gardner, and A. Waite, on the 14th, a new trio in G for piano, violin, and violoncello, by Miss Ellicott, was brought forward. It was played with much skill by the composer, Mr. Carrington, and Mr. Waite. The piece is full of merit and clever workmanship, and it won hearty approval from the audience. Three movements from an early trio for strings by Beethoven, and two movements from Hiller's Quartet, op. 133, for piano and strings, were also played. Miss Grainger Kerr was the vocalist. Spohr's "Last Judgment" was rendered at St. Mary Redcliffe Church on the 17th. The Bristol Sullivan Society, a good body of vocalists, among whom are some of the best professionals and amateurs of the city, gave a capital performance of "Princess Ida," and of a new cantata "The Ghost," by A. H. Behrend on the 18th. All the principal singers were more or less successful in their respective parts, but the honours of the evening were carried off by Mrs. Leonard M. Day, who sang with admirable clearness, brightness, and charm. "The Ghost" was presented in Bristol for the first time, and was received with much approval. At the meeting on the 18th of the subscribers and guarantors of the Bristol and Clifton Band—a body of skilful performers that gives promenade concerts daily during the summer—a very encouraging report was presented, showing that a heavy adverse balance with which the season commenced had been reduced to £3. The annual concert of the Clifton College Musical Society took place on the 19th, when the masters, and past and present students, assisted in the performance of many vocal and instrumental solos and concerted pieces. Spohr's "God, Thou art Great," was the principal work in the programme, and it was well performed under the direction of Mr. W. F. Trimmell. By special invitation, on the 19th, Mr. George Riseley gave an organ recital in the private chapel at Luton Hoo, Bedfordshire, to the Prince and Princess of Wales and a distinguished party. A new cantata entitled "The Second Advent of the Redeemer" was given for the first time in its entirety at the church of St. Nicholas on the 22nd. The work, which is that of Mr. W. Fear Dyer, organist of the church, is divided into three sections—"The Waiting Church," "The Watching Church," and "The Glorified Church." The words have been well chosen by the Rev. A. C. Dyer, and the composer has set them to suitable music. The cantata is very meritorious, and suitable for performance in churches during Advent. The work, which is now in manuscript, will shortly be published.

He loves the Present and the Past,  
Who lops the mouldered branch away.

—Tennyson.

Music never expresses phenomena but solely the inner being, the essence of phenomena, the "Will" itself. It expresses therefore not this or that single and particular joy, this or that sorrow, or pain, or horror, or exaltation, &c., but as it were, in *abstracto*, the essentials of these without their concomitants, therefore without their *motives* . . . Accordingly, music regarded as an expression of the world is a language possessing the highest degree of generality which even stands to the generality of abstract conceptions, much as these stand to single things. But its generality is by no means that empty generality of abstraction, but of a totally different sort, and is throughout consistent, clear, and distinct. In this respect it resembles geometrical figures and numbers, which, as the general forms of all possible objects of experience . . . are nevertheless not abstract, but distinct throughout.—Schopenhauer.

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